

MORESQUE ORNAMENT.

of the pattern is obtained by the arrangement of the coloured grounds; and how, also, by this means an additional pattern besides that produced by form results from the arrangement of the colours.

Pattern No. 6, Plate XLII†., is a portion of a ceiling, of which there are immense varieties in the Alhambra, produced by divisions of the circle crossed by intersecting squares. It is the same principle which exists in the copy from the illuminated Koran, Plate XXXIV., and is also very common on the ceilings of Arabian houses.

The ornament No. 5, Plate XLII†., is of extreme delicacy, and is remarkable for the ingenious system on which it is constructed. All the pieces being similar, it illustrates one of the most important principles in Moorish design,—one which more perhaps than any other contributed to the general happy result, viz., that by the repetition of a few simple elements the most beautiful and complicated effects were produced.

However much disguised, the whole of the ornamentation of the Moors is constructed geometrically. Their fondness for geometrical forms is evidenced by the great use they made of mosaics, in which their imagination had full play. However complicated the patterns on Plate XLIII. may appear, they are all very simple when the principle of setting them out is once understood. They all arise from the intersection of equidistant lines round fixed centres. No. 8 is constructed on the principle of Diagram No. 2, cited on the other side, and is the principle which produces the greatest variety; in fact, geometrical combinations on this system may be said to be infinite.